Life as an Image of Art –

By Shomit Sirohi

Introduction

Cinema commences with a meditation on simple points being joined into a movement of bodies, and people who are then traced in intellectual vogue or

even style – like a ensemble of people on a strike, which has the formalism of Strike in the Soviet period – a proletarian painting which then is covered in old debates on Soviet mannerists and even styles of realism which becomes a process of abstract art as well as concrete politics in fact, where the figure is among them. That

would be a scene in impressions.

I. The Impressionists of the 19th century – a History of Pristine Life as Art

In fact Monerine, is then close to Miro in fact, one sketch displays just a woman and man in a small frieze which then is painted in small histories of the meditation on artistic

quarters and even a stroke joining the main diagonal to meaning a Cubism which pronounces the centrality of the margins. Like a dull, and even historical sketch of then abandonment of art and play, even leisure to work life becoming the 20th century's importance of labour and politics, even Communism as in fact

economic public sectors or forms of bureuacratisation of what was in the 19th century simply left to, the dull sense of poverty, and its at the same time freshness, which arouses a sexual appeal in the impressions of a woman’s gaze on the man – that historical importance of in fact the eye, which means cinematic sheets.

II. Points in Impressionism

So Monerine and Mersatz and Pierzo then is about the points, and its complex point-language, which just drifts across the city of Paris, or even Havana in a sense of abandonment which is poverty but with a black element as well called naturalistic

but its modernism belongs to its figurative level – not naturalistic but social, in fact cultural and so disused into genius – that production of bodies which then is intellectualism today – what was then the vogue in the 19th century was to regard black people as intellectuals which is then mired today in a debate on freedom and

politics – what was then modernism, the art of an argument made.